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ABSTRACT

The principles and practices of general semantics can be taught to college classes within the context of quality science fiction writings. The works of A. E. van Vogt and Robert Heinlein are particularly useful in exemplifying the details of general semantics. These works and some other science fiction are based upon the Korzybskian principles of "time-binding," the "natural order" of evaluating and decision making, and "consciousness of abstracting from phenomena in constant flux." The intrapersonal and interpersonal environments described in these stories are embodiments of Alfred Korzybski's postulations. The teaching of general semantics is greatly facilitated by the classroom use of these works which illustrate the contemporary viability of such speech communication study. (CH)

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GENERAL SEMANTICS AND SCIENCE FICTION IN THE SPEECH-COMMUNICATION CLASSROOM

by

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INTRODUCTION

I have been including a unit on General Semantics in my speech-communication classes. Students' critiques of General Semantics seem to constantly include the following: (1) It's nice but people can't or don't live that way; and, (2) How can General Semantics be used in the real world outside of the classroom? As a teacher of speech-communication I have felt that I must satisfy these two points for myself as well as my students.

One such approach which I use seems to satisfy both major comments presented above. I have found that the literary genre of science fiction has grown in audience and stature. My recent speech-communication students have registered an interest in science fiction and have been astounded, (no pun intended), to discover that there is an explicit connection between their favorite type of fiction and non-fictional General Semantics. An end result is that for many students General Semantics becomes a more meaningful approach to verbal and non-verbal communicating and their subsequent speeches, group discussions and films seem to reflect this.

I shall never forget two students in different classes. One, a young lady, challenged me to prove that someone, somewhere

outside of speech-communication classrooms was using General Semantics. The other student, a young man, read science fiction novels in the backrow while I lectured. The latter student was bored to death in class until I proved to him that there is a connection between speech-communication and science fiction-that connection is General Semantics. For these two students, and all of my students past, present and future, this paper is dedicated.

(The first version of this paper, "Science Fiction and General Semantics," copyright 1973, was delivered at a Science Fiction Colloquy held at William Rainey Harper College on April 19, 1973.)

The purpose of this study is to establish some positive relationships between Alfred Korzybski's general semantics[1] and contemporary science fiction. The relationships will be established in the following manner: (1) by documented evidence that at least two world-reknown science fiction authors advocate general semantics principles and subsequently use general semantics in their stories: and, (2) by emphasizing some major premises to be found in Korzybski's discipline which may also be found in <u>viable</u> science fiction. The premises to be mentioned lead to an extensional approach which Korzybski felt was necessary if a more valid means of evaluating were to be devised.

The obverse would lead to intensionalism dealing with self-defeating myths.

This study presupposes the following. Alfred Korzybski codified premises and subsequently established one alleged scientific approach to evaluating. This approach would seem to be quite apropos to rhetoric, in both verbal and non-verbal forms. It would seem that it is being substantiated more and more everyday that these rhetorical forms involve complex interfaces of the intrapersonal and interpersonal. General semantics deals with, and science fiction offers prime examples of, these interfaces.

GENERAL SEMANTICS

Korzybski maintained that general semantics was a scientific methodology which included checking the fact-territory first and then constructing a language which reflects that territory as closely as possible. This is one way of describing the "natural order" of evaluating. This "natural order" is particularly valuable in the following manner. Korzybski maintained that the survival of Homo sapiens included predicting that which may happen, or could happen, based on "proper" abstractions of data at hand at any given present. "...if our orientations and evaluations are inadequate, our predictability is impaired.... If we have a more adequate or proper evaluation, we would have

more correct predictability, etc...."[2]

Korzybski's scientific approach was "extensional," (Homo sapiens moving out from and back to, self), This extending from self and moving back to self includes: (1) time-binding; (2) the "natural order" of evaluating; and, (3) from number (2) a realization of the abstracting of phenomena (incompletely) from constant flux.

(1) Time-Binding--. Korzybski maintained that the one most important factor which set Homo sapiens apart from any other living organism was his intellectual capabilities as manifest in records left from one generation to the next. In leaving records of himself man"binds-time." Any one point in time-space seems to be based upon that which has taken place in the past. During any present, man builds on the past and his building moves him toward a future. Thus, time-binding has to do with the past, present and future.

(2) The "Natural Order" of Evaluating--. Korzybski felt that proper evaluation included following what he considered to be the time-binders' empirically verifiable perception processes. In short, the processes moved from outside of the body environments to inside of the body environments. This was the natural order. The "reversal" of the natural order was not empirically-based, but rather, often relied on myths about that which is to be found in outside of the body environments. This latter

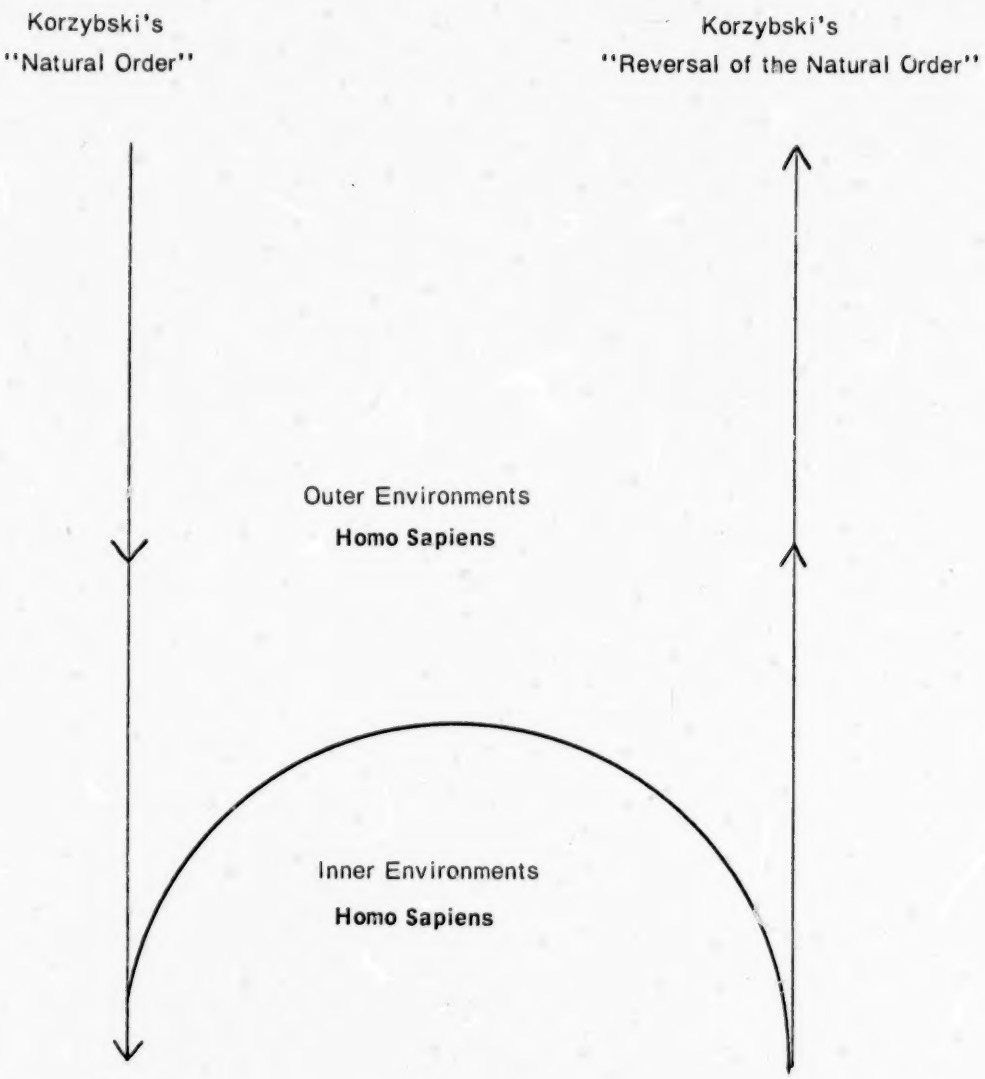
Korzybski's
"Natural Order"
Korzybski's
"Reversal of the Natural Order"
Outer Environments
Homo Sapiens
Inner Environments
Homo Sapiens

Figure 1

mythopoeic approach impairs the development and perpecuity of Homo sapiens.

(3) The Consciousness Of Abstracting From Constant Flux--. Accepting the premise of the natural order led Korzybski to maintain that Homo sapiens can never abstract the whole of anything, but only bits and pieces. Especially is this true, thought Korzybski, when it would seem that it has been proven that Homo sapiens' environments are in constant movement. It would appear that no phenomenon remains the same. With this consciousness of abstracting there is "non-allness," that is, we cannot know all that there is to know about a person, place or thing. There is "non-identity," in this consciousness of abstracting, in the sense that whatever we might say a phenomenon is at one instance, it is not the next time we check because of constant flux. The phenomenon also is not in the sense that we cannot know all that there is to know about that phenomenon. The problem is even more complex, relative to non-identity, if we take into consideration that no two individuals abstract identically.

Further, said Korzybski, since this business of abstracting is so complex, the extensional Homo sapiens will strive for "symbol reactions." Evaluations should not be made precipitously. Think first, collect as much data as possible first, then make value judgments. Act on, and communicate, that which

is empirically verifiable. The obverse of this is the intensional "signal reaction." With this latter, one acts without thinking and/or checking the facts. Signal reacting is acting on myths and/or inferences rather than empirical data.

These are only some of the operational definitions and premises to be found in the overall discipline of general semantics. The above select list of criteria seems to be most applicable in relating to science fiction.

Abraham Kaplan[3] describes general semantics as being an analytic philosophy. General semantics involves empiricism in the sense of calling for language (communicating) based on experience of "the real world out there." It would seem that "experiential verification" is a key to orthodox (Korzybskian) general semantics. This is important to keep in mind when considering the following remarks on science fiction and science fiction authors.

A. E. VAN VOGT

A. E. van Vogt's novel, The World of Null-A, was first published in serial form in Astounding Science Fiction magazine in 1945. It was subsequently published in hardcover by Simon and Schuster in 1948. The 1970 revised edition includes an "introduction" by van Vogt in which he attempts to be more explicit as to the novel's relationships to general semantics.[4] His explanation seems to remain on a high level of abstraction and therefore could be quite cryptic especially for those who have no background in general semantics. But this is not to say that he is "wrong" or a "bad" writer, as some are wont to label him.

In The World of Null-A, and the sequel, The Players of Null-A,[5] van Vogt allegedly attempted to characterize "identity." From a general semantics point of view, identity pushes Homo sapiens toward the intensional side of the continuum and tends to force a person into absolutism, staticity and subsequent misevaluating. Often, to say a phenomenon is (identity) something or the other is to freeze it and stop any further abstracting and additional knowledge relative to that phenomenon. To say that something is often precludes any consideration of other points of view, (allness instead of non-allness). Thus, the protagonist in the Null-A stories--Gilbert Gosseyn, (pronounced, "go-sane")--has to deal with the identity problem from both the

intra-and-interpersonal points of view.

Van Vogt suggests a "gradational scale" as an answer to identity problems. This scale allows for different shades of gray between the either-orness of black and white. (Van Vogt's term here is synonymous with the semantic continuum which some of us use in working with Korzybski's general semantics in the classroom.) For Korzybski there was a negation of the either-orness and otherwise limiting factors with identity through the consciousness of abstraction--the same consciousness of abstraction which van Vogt states he attempted to call attention to in his Null-A stories.

It would seem that anthropomorphism comes into play when considering the is of identity. That is, there would appear to be a tendency on the part of Homo sapiens to find significance of a personal nature where none need be present. Homo sapiens' tend to consider their species as the center of all phenomena. To put it metaphorically, a major cross which Homo sapiens takes up is solipsism. This is an example of the reversal of the natural order, as discussed earlier. It would seem that this is part of what van Vogt attempts to get across in his Null-A stories. The more staticity, (through the is of identity), the less progress and survival potentials. The less staticity, the higher the progress and survival potentials.

Homo sapiens may be moving away from the caves--from his inward myths which inherently include himself as the center of all without considerations of non-Homo sapiens' points of view. To take an optimistic point of view, hopefully Homo sapiens is moving toward greater survival potential by letting go of the old self-defeating and self-deprecating mythology with subsequent incorrect evaluations.

It is fitting then that at the end of the Null-A stories Gilbert Gosseyn becomes more aware of just who manipulates whom. He finds that Homo sapiens have been manipulated by, and worshipping, self. To put it in the vernacular, that's what it's all about.

At the risk of being too abstruse I would like to suggest that Donald Wollheim's seemingly facetious description of van Vogt's heroes being "godlike"[6] may not be too far from what may be considered a viable avenue of thought. A key to this thinking would be in defining the multiordinal term, "god." If, for instance, "god" were to be defined as "intellect," then Wollheim is probably closer to an estute observation than he intended. This formulation is one approach which a person may take in achieving a different perspective relative to the reading, (and writing), of science fiction. Such a perspective could lead to accepting science fiction as a serious genre in contemporary literature. (However, I hasten to add that this is not the

only perspective leading to considering the genre a valid one.) It is not the purpose of this study to attribute an approach to van Vogt which he did not intend. But, as a reader and evaluator of van Vogt, I offer the preceding remarks as a possibly viable means of understanding his Null-A stories.

Wollheim has relegated Korzybski's general semantics to a position of Depression-era gimmickry. He apparently sees general semantics as a quasi-panaces of the pre-World War Two age, (a panaces in the pejorative sense of the term). Wollheim maintains that he sees little or no connection between van Vogt's Null-A stories and general wemantics. I disagree with Wollheim on both counts. Having studied general semantics for a number of years, in 1973 I can say that I do not believe Korzybski's premises are, or ever were, simply faddism or gimmickry. Further, in my opinion, connections between the Null-A stories and general semantics are, indeed, evident.

Van Vogt's Null-A stories do not meet Damon Knight's standards in the areas of style, plot, characterization and background.[7] I tend to agree with Knight relative to his select criteria which may be termed, "traditional." However, it seems to me that in his critique of van Vogt, Knight displays ignorance relative to general semantics.

Knight describes Korzybski's Science and Sanity as "as "unreadable." Was Knight attempting to be objective? His

description of Science and Sanity does not seem to fit the territory. That is, while Korzybski is not light reading, Korzybski can be read.

Knight also had fun with the term, "non-aristotelian," While speaking of the van Vogt Null-A stories. Again, Knight did not seem to have an adequate understanding of how Korzybski and some general semanticists use the term.

Knight may be given a positive credit for evaluating the Null-A stories with traditional literary criteria. But, it is to be suggested that there can be other criteria by which to judge van Vogt's stories; one such set is general semantics. If one takes van Vogt literally, he states in his "Introduction" to The World of Null-A that when he was twenty-three years old his objective was to proselytize general semantics. Thus, the question becomes: How well did van Vogt comprehend (abstract) and proselytize general semantics? An answer, in part--as indicated earlier--is that this study finds that van Vogt has a good working knowledge of general semantics but is perhaps too cryptic, (high level abstractions), for the average layman, (especially one who is not familiar with Korzybski's evaluative processes).

Van Vogt's stories seem to be two-edged swords. There are the superficial, light story sides. There are also the underlying general semantics formulations. These may be labled overt

and covert, respectively. As I understand van Vogt, he concentrated on the covert. Thus, the overt may have suffered--as, indeed, Knight suggests. Van Vogt would have done well to have attempted to satisfy both the overt and covert. Perhaps this was too much to expect from a young and inexperienced writer, (at the time of the Null-A stories).

In sum--short of his crypticness--van Vogt seems to have succeeded with his Null-A stories from a general semantics point of view. He may not have fared as well when Knight's traditional literary criteria is applied. Neither Knight nor I should be absolutistic in our value judgments. We should be aware of not unequivocally judging by a select list of criteria. Who not put a multiplicity of corroboration to work and hopefully arrive at a more valid overall evaluation? I pose a question for my literary colleagues. Is contemporary literature to be judged according to traditional criteria only?

Knight is not alone in negatively criticising van Vogt. In my opinion, Sam Moskowitz also reflects little knowledge relative to general semantics in critiques of van Vogt to be found in two works, Explorers of the Infinite: Shapers of Science Fiction, and, Seekers of Tomorrow: Masters of Modern Science Fiction.[8] Moskowitz suggests that van Vogt's use of general semantics is tied up with van Vogt's alleged interest in "offbeat self-improvement cults." In Seekers of Tomorrow,

Moskowitz berates Korzybski for presenting no original material and being abstruse. According to Moskowitz, van Vogt;s interest in general semantics became on "obsession."

Moskowitz' and Knight's critiques of Korzybski, general semantics and van Vogt may become questionable in light of their opinions relative to another science fiction author.

ROBERT A. HEINLEIN

If Damon Knight and Sam Moskowitz consider Korzybski, general semantics and van Vogt in a negative light, they appear to be obsequious in their approaches to Robert A. Heinlein. It is interesting that they look upon Heinlein with such favor and apparently do not credit him with having any connection with general semantics and Korzybski. But such a relationship can be made and Heinlein himself provides some documentation, to say nothing of what his fiction reflects.

On July 4, 1941, Heinlein delivered a speech at the Third World Science Fiction Convention in Denver, Colorado.[9] In that speech Heinlein explicitly stated that he and his work had been influenced by Alfred Korzybski.

Heinlein's 1941 speech emphasized some major general semantics premises: (1) time-binding; (2) a consciousness of abstracting from a world in constant flux; and, (3) the natural order of evaluating.

Heinlein stated that the time-binding formulation is what makes science fiction a viable--perhaps foremost--literary genre. Plot takes a back seat in this case. For Heinlein, time-binding is the "strongest factor" in science fiction.

Heinlein indicated that he preferred the term, "Future Fiction," because of the time-binding factor. He stated that science fiction attempts to make an educated guess as to the

future based on what the author knows of the past and present. But science fiction also includes another basic premise to be found in general semantics.

To Heinlein, science fiction most pointedly illustrates that the phenomena known as, Homo sapiens--and their environments--are in constant flux. Science fiction deals with change. Often, the science fiction fan is more aware of change than many other people. The serious science fiction authors attempt to deal with probable future changes.

In 1941, Heinlein presented what may be considered as a provocative thought, to wit, that science fiction fans may, in the final analysis, be more prepared to meet the future than those who have cast--do cast--aspersive stones on the genre! This may prove to be a most ironic phenomenon in modern literary history if Heinlein is correct.

Heinlein's 1941 speech concentrated on a "scientific method." He implies that Korzybski's general semantics is just such a method. Heinlein's considerations of a scientific methodology included a sane approach in the environments of, and with the phenomenon known as, Homo sapiens. He eschewed the unsane or non-scientific approach. It would seem that Heinlein's attitude followed Korzybski's natural order of evaluation; i.e., base intra-and interpersonal communicating on factual data.[10] In his speech Heinlein seemed to be answering

the unsane allness of Hitlerism; e.g., if one used a scientific method one could not be anti-Semitic. Heinlein's non-allness reasoning included the idea that no one person--Fuehrer or not--could know all of the Jewish peoples in the world. Heinlein went on to suggest that the Korzybskian methodology precludes "hatred."

Heinlein's 1941 philosophy relied heavily on the symbol reaction inherent in the natural order of abstraction as opposed to the unsane signal reaction found in the reversal of the natural order. For the symbol reaction one checks facts and thinks first, then acts later. The symbol reaction also aids us in remembering that we do not abstract identically. In the signal reaction there is little or no checking with factual data and subsequent consideration of that data but, rather, acting first and perhaps checking and thinking later.

Heinlein agreed with Korzybski that general semantics is for laymen as well as academicians. It is also worth noting that for researchers, Heinlein gave a verbal picture of Korzybski, <u>circa</u> 1941.

H inlein's acknowledged relationships to Korzybski and general semantics are also to be found in his copy-righted speech delivered on February 8, 1957 at the University of Chicago.[11]

In the 1957 speech, Heinlein uses the extensional device of "multiordinality," (operationally defining a word which has more than one meaning), when he maintained that science fiction has various meanings for different people. Heinlein agreed that his definition of science fiction involves three major areas: (1) the scientific method; (2) data collected by scientific means; and, (3) the relationships of the collected data with Homo sapiens.

Heinlein felt that general fiction often represents the static as opposed to a world in flux which is found in science fiction. To Heinlein, science fiction presents the imaginary which is possible. General fiction all too often presents the imaginary which is not possible.

According to Heinlein, the serious science fiction author must strive for a non-myopic point of view through a conciousness of the abstracting process--with no two people abstracting exactly the same way--including phenomena in constant change. To aid in a closer realization of the "real," in the environments of Homo sapiens, Heinlein advocated that a distinction be made between mythopoeic intensionalism and the extensional checking of factual data.

The future is "ever-emerging" for Heinlein and therin lies the hope for survival and intellectual development of Homo sapiens. The extensional approach breaks the bonds of

parachialism and frees the intellectual capabilities of the time-binder. Science fiction can reflect this, depending on the author.

With such a philosophy Heinlein saw science fiction as being far more "real" than most other approaches to fiction. Science fiction is more representative of the territory because it extrapolates and thus often hits its mark. If science fiction authors extrapolate, (based on that which _has_ taken place and that which _is_ taking place), then, maintained Heinlein, science and science fiction can be closely related--a valid and otherwise profitable symbiosis, if you will.

Thus, in 1957 Heinlein established a case for science fiction being the "main-stream" of fiction and not to be relegated to a back seat. Science fiction meets many requirements for the contemporary time-binder who may or may not realize that what may _really_ be bothering him is that the staticity of the past, _alone_, is no longer sufficient for the present and in preparation for the future. It is a case of running headlong into McLuhan's rear-view mirrorism.

Alfred Korzybski saw that the ultimate in "wealth" was the intellect of the time-binder. In my opinion, Heinlein also sees this and the idea is reflected in his works.

In his, "Introduction: Pandors's Box," to be found in, _The Worlds of Robert A. Heinlein_.[12] Heinlein's general

semantics approach is implicit. His view of science fiction is, again, based on a premise of time-binding: i. e., taking the past into account along with the present in order to extrapolate. In this work, Heinlein establishes a semantics case--of definitions--which, in the final analysis, is important when approaching, (writing, reading, etcetera), science fiction. For Heinlein the key to "good" science fiction is not a matter of the apocalyptic, (reversal of the natural order of evaluating), but rather, extrapolation, (based on the natural order of evaluating). Heinlein himself indicates that to one degree or another his work reflects a confidence in the intellect of Homo sapiens. The noun-verb, hope, is a key to Heinlein's approach to the time-binder. (I might add here that this is also a major part of what I abstract from van Vogt's Null-A stories)

In Explorers of the Infinite, Sam Moskowitz labels Heinlein as one of the foremost contemporary science fiction authors. In Seekers of Tomorrow, Moskowitz presents what is in my opinion a fine historical perspective of Heinlein. But in neither book does Moskowitz acknowledge Heinlein's obvious connections to Korzybski and general semantics. If Moskowitz were to make such an acknowledgment, would he have to readjust his estimation of Heinlein in light of what he has stated relative to van Vogt's relationship with Korzybski and general

semantics?

In, Science Fiction: What It's All About. Sam Lundwall considers Heinlein--along with Asimov--as being close to the epitome of the "good" science fiction writer. According to Lundwall, Heinlein--more than any other science fiction author--is preparing youth for the future.

The Lois and Stephen Rose study, The Shattered Ring: Science Fiction and the Quest for Meaning, gives Heinlein credit for probing the "inner space" of the Homo sapiens. Relative to what I suggested earlier as a possible point of departure when reading van Vogt, the Rose's suggest that Heinlein's works often reflect a negation of the traditional approach that "God" exists outside of man. The Rose study tends to substantiate Heinlein's importance as a science fiction author. Heinlein's overall approach to science fiction would appear to be not unlike now other writers and critics view the genre.

OTHERS

In his "Afterword," in, The Light Fantastic,[15] Harry Harrison seems to support the Heinlein contention that science fiction can be the most viable form of contemporary fiction. Science fiction is a "living literature."

As further corroboration of the validity of Heinlein's thinking, James Blish[16] suggests that televised space-flight--to say nothing of live television from the Moon--has aided the cause of science fiction immeasurably. Blish sees science fiction fulfilling a three-fold need relative to Homo sapiens: (1) science fiction prepares the masses for that which will more than likely take place in the future; (2) science fiction provides a palatable medium for presenting science to the layman; and, (3) science fiction replaces traditional religion relative to Homo sapiens' mythopoeic tendencies.

In, Future Perfect, H. Bruce Franklin[19] looks at science fiction from the point of view of societal value systems at any particular date.

Thomas D. Clareson presents an historical perspective relative to the genre which is, I believe, an invaluable aid to the serious student and researcher of science fiction.[18] Among other points, Clareson suggests that science fiction can provide heretofore unconsidered avenues of approach to the

"human experience." It seems to me that this is the very modus operandi of Heinlein and van Vogt.

Fred L. Whipple's remarks in The Saturday Review[19] indicate that he too views science fiction as providing a valuable foundation for youth.

An editorial in another edition of the Saturday Review[20] would validate science fiction from the point of view that the genre deals most explicitly with the technological revolution. Science fiction, states the editorialist, can aid toward educating us relative to procedures in case we don't make it as a species earth.

In discussing science fiction, Russel Nye[21] also maintains that the genre is inherently based upon scientific facts and subsequently reflects the scientific knowledge and moods of the times.

The above are but a few of the researchers and/or writers of science fiction who tend to lend credence to the approaches of Robert A. Heinlein and A. E. van Vogt--both of whom, as has been pointed out earlier in this study, have been greatly influenced by the general semantics of Alfred Korzybski.

As both Heinlein and van Vogt suggest, what may have at first seemed to be nothing more than extraordinary imagination on the part of some authors, may lead us closer to "reality" than any other form of fiction extant. It may prove to be the most ironic piece of phenomena in contemporary literature that

the worlds of "Buck Rogers," (born on January 7, 1929)[22] with the help of Richard Calkins, John Dille and Philip Nowlan, and "Flash Gordon," (sired by Alex Raymond),[23] have more value now for Homo sapiens than any other type of fiction.

CONCLUSION

The purpose of this study was to establish some positive relationships between serious approaches to science fiction and some premises to be found in the major works of Alfred Korsybski. It would seem that relationships to be drawn include: (1) time-binding; (2) the "natural order" of evaluating; and, (3) with the natural order of evaluating, a consciousness of abstracting from phenomena in constant flux.

(1) Robert Heinlein provides explicit documentation as to how he uses the past and present in order to extrapolate in his stories. He further recommends that the serious science fiction writer would do this as opposed to erratic fantasies. For Heinlein there is a sound scientific foundation upon which stories of the possible are to be constructed.

(2) It would seem that most sources presented in this study agree that "good" science fiction has a close affinity with comtemporary scientific data. It is a case of the science fiction authors' stories reflecting the fact-territory as provided by science at any particular date.

Most sources in this paper--especially Heinlein-- tend to substantiate the idea that "good" science fiction and Korzybski's extensional methodology for evaluating are similar. The diagram in Figure 1 illustrates Korzybski's premises that a science of man would include Homo sapiens checking data outside of the body

first, (natural order), and then conducting intra-and-interpersonal communicating based on perceptions at any particular date.

Korzybski maintained that it is non-scientific, (intensionally unsane), to conduct important intra-and-interpersonal communicating based on the mythopeoic reversal of the natural order of evaluating.

Korzybski's natural order premise is based on the way Homo sapiens perceives, to wit, the nervous system, Korzybski maintained that there was empirical evidence to support this formulation. (This premise alone, has caused many to deny the viability of general semantics. It is not the purpose of this study to deal with this argument.)

(3) Accepting the natural order premise would lead to considerations of the intra-and interpersonal environments of Homo sapiens being in constant motion. To deny this--as illustrated in the van Vogt stories--would often bring about the "is of identity." The "is of identity" involves extreme parochialism in the sense of staticity which would preclude any further considerations of the phenomenon in question. This staticity includes absolutes in the sense of not taking into account that Homo sapiens perceive differently, to one degree or another. The think first attitude, (symbol reaction), seems well illustrated in van Vogt's stories. In my opinion, the symbol reaction is

implicit in the views of most of the sources cited in this study.

Two well-known science fiction writers--Robert A. Heinlein and A. E. van Vogt--have explicitly and publicly expressed the influence that Korzyboski's general semantics has had on their writing. Granted, van Vogt is perhaps cryptic, (high level abstractions). But it would seem that Heinlein has made a clear case for distinct relationships between science fiction and general semantics and further, among science, science fiction, general semantics and Homo sapiens. In my opinion, the relationships which Heinlein proffers are exciting to contemplate.

As R. Buckminister Fuller is talking and writing about in 1973, the intellect may be Homo sapiens only real wealth. Heinlein and van Vogt reflect this in their writings. I believe that Korzybski felt similarly. In his 1941 introduction to the second edition of Science and Sanity Korzybski wrote:

> ...But we humans after these millions of years should have learned how to utilize the 'intelligence' which we supposedly have with some predictability, etc., and use it constructively, not destructively....

I believe that "good" science fiction presents hope. Science fiction can present the kind of hope which C. J. Keyser saw"

> ...when men and women are everywhere bred to understand the distinctive nature of our human kind, the time-binding energies of man will be freed from their old bondage and civilization will advance, in accord with its natural law....[25]

There are innumerable ways in which to illustrate the contemporary viability of General Semantics for speech-communication students. One such way is to draw relationships between the in-class theories of Korzybski and the bookstore racks of science fiction paperbacks.

The often-heard cry of, "Why should we study this?" can be turned into something like, "Gee, this is interesting!" Often with the latter exclamation the students are really saying, this is meaningful to me, therefore, it is important. Perhaps that's at least part of what speech-communication is all about.

FOOTNOTES

[1]Alfred Korzyski, Manhood of Humanity, Second Edition (Lakeville, Connecticut: The International Non-Aristotelian Library Publishing Company, 1968). Also, Alfred Korzybski, Science and Sanity: An Introduction to Non-Aristotelian Systems And General Semantics, Fourth Edition (Lakeville, Connecticut: The Internation Non-Aristotelian Library Publishing Company, 1958)

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[3]Abraham Kaplan, The New World of Philosophy.

[4]A. E. van Vogt, The World of Null-A. (New York: Berkley Madallion Books, 1970).

[5]A. E. van Vogt, The Players of Null-A, (New York: Berkley Medallion Books, 1966).

[6]Donald A. Wollheim, The Universe Makers, (New York: Harper & Row, 1971), p. 45.

[7]Damon Knight, "Cosmic Jerrybuilder: A. E. van Vogt," In Search of Wonder, (Chicago: Advent Publishers, 1967), pp. 47-62.

[8]Sam Moskowitz, Explorers of the Infinite: Shapers of Science Fiction, (Cleveland: The World Publishing Company, 1963), p.339. Also, Sam Moskowitz, Seekers of Tomorrow: Masters of Modern Science Fiction, (Cleveland: The World Publishing Company, 1966), pp. 203-228.

[9]Heinlein on Science Fiction: 'The Discovery of the Future',' Venture (April, 1973), pp. 46-49, 96-98.

[10]Korzybski, Science and Sanity, Chapter XII, pp. 151-187, and Part VII, pp. 369-561.

[11]Robert A. Heinlein, "Science Fiction: Its Nature, Faults and Virtues," The Science Fiction Novel, Edited by Basil Davenport, (Chicago: Advent Publishers, 1969), pp. 14-48.

[12]Robert A. Heinlein, "Introduction: Pandora's Box," The Worlds of Robert A. Heinlein. (New York: Ace Books, 1972), pp. 7-35.

[13]Sam Lundwall, Science Fiction: What It's All About, (New York: Ace Books, 1971), pp. 131(f).

[14]Lois and Stephen Rose, The Shattered Ring: Science Fiction and the Quest for Meaning. (Richmond, Virginia: John Knox Press, 1970), pp. 48 (f).

[15]Harry Harrison, "Afterword," The Light Fantastic, (New York: Charles Scribner's Sons, 1971), pp. 215-216.

[16]James Blish, "Introduction: The Function of Science Fiction." The Light Fantastic, (New York: Charles Scribner's Sons, 1971), pp. 1-13.

[17]H. Bruce Franklin, Future Perfect, (New York: Oxford University Press, 1970).

[18]Thomas D. Clareson, (ed.), SF:The Other Side of Realism, (Bowling Green, Ohio: Bowling Green University Popular Press, 1971).

[19]Fred L. Wipple, "The Magic of a Terra Incognita," The Saturday Review (July 5, 1952), pp. 13-14.

[20]H. S. "Escape Into Space," The Saturday Review (July 12, 1952), p. 22.

[21]Russel Nye, The Unembarrassed Muse: The Popular Arts in America, (New York: The Dial Press, 1970), pp 270(f).

[22]Judith O'Sullivan and Don Denny, The Art of The Comic Strip. (University of Maryland, 1971), p. 63.

[23]Maurice Horn, 75 Years of the Comics, (Boston: Boston Book and Art, 1971), pp. 58-59, 83.

[24]Korzybski, Science and Sanity, p. lxv.

[25]C. J. Keyser, "Lecture XX From Mathematical Philosophy, 1922; Korzybski's Concept of Man," as reprinted in Manhood of Humanity, p. 326.

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